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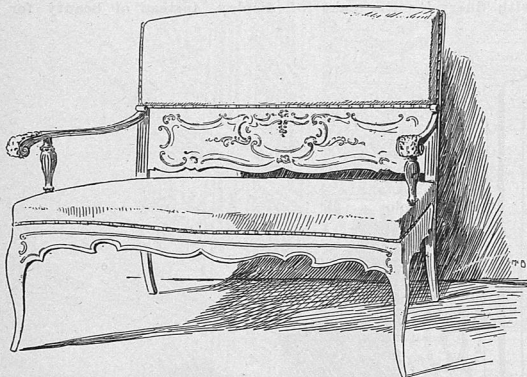
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NEW FURNITURE BY M. F. & F. E. SCHRENKEISEN.



OVERS of good old work can always find plenty to revel in, in the auction rooms and storehouses of dealers in antiques, but the lovers of good new furniture (and they are legion) can always find anything they want in the representative selections of the high, dainty, artistic creations, to be found in the warehouses of the best

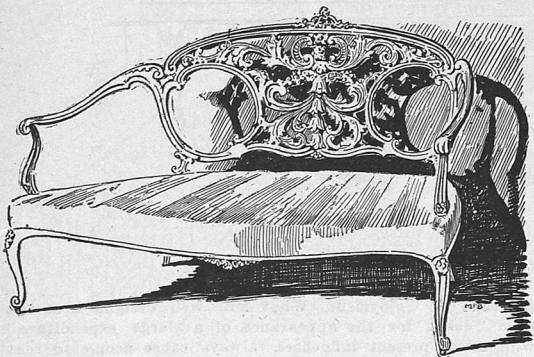
New York manufacturers. Calling upon Messrs. M. F. & F. E. Schrenkeisen of this city a few days ago the writer was amazed



HALL SETTEE. BY M. F. & F. E. SCHRENKEISEN.

at the extraordinary variety and beauty of their display of parlor, drawing-room, library and hall furniture prepared for the coming season. While all the rest of the country apparently is bemoaning a bad state of trade, from the energy displayed by the above firm one might well believe that the sun of prosperity had already burst forth to gladden the drooping spirits of those who have for so long been struggling against the disadvantage of scanty order books.

The great thing to know at present is just what is going, and what is likely to "go," and an inspection of the products of this representative house will reveal their eminently saleable qualities, in which economy of cost is joined to luxury of finish. The furnishings range from those to suit people whose means are limited to those which would suit the tastes of



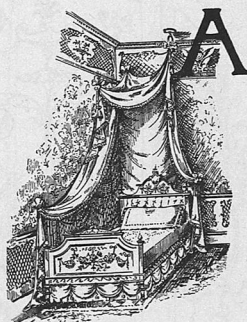
PARLOR DIVAN. BY M. F. & F. E. SCHRENKEISEN.

avored individuals, to whom money is no object. We show herewith a sketch of a hall settee in quartered oak which is fine in line, substantial in construction, and delicately enriched with hand carvings, and also a sketch of a new parlor divan, beautifully in line and enrichment of gilt hand carved framework.

The entire line now completing for next season will prove an exceptionally attractive one to the trade. They have made an extraordinary and, we confidentially believe, a most successful effort to have it pre-eminently excellent and well deserving of the special attention of every furniture buyer in the country. To attempt anything like a descriptive enumeration of the many new designs would require too much of our space; it is enough to state that the production as a whole will exceed all previous efforts, cover an immense range of goods for the parlor, reception-room, library and hall, and include very many distinct novelties. It will be exhibited in the firm's warehouses, No. 49 and 51 Elizabeth street, only, and will be ready for the inspection of the trade July 8, when every furniture buyer will be cordially welcomed.

CURTAINED AND CANOPIED BEDS.

BY JAMES THOMPSON.



AMONG recent revivals of the fashions of bygone days is the one in which bed canopies are employed. From old manuscripts depicting the domestic life of the middle ages, we learn that the beds of that period were usually provided with hangings, a custom which probably arose more from necessity than choice. The apartments for sleeping in those primitive times were great high studded places, in which the wind had full play, finding a vent in the great open fire-place, which drew it from all quarters. To render life at all endurable away from the immediate vicinity of the blazing logs necessitated the use of high-backed

settees and screens. Illustration No 1, represents a bed of this

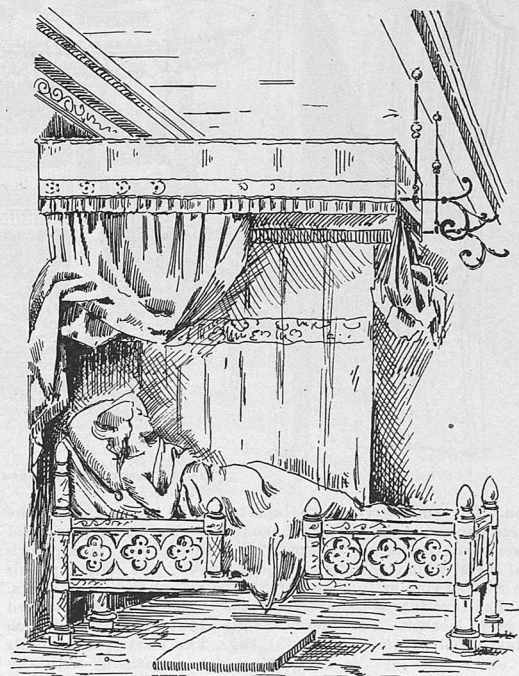


FIG. 1. BED OF THE MIDDLE AGES.

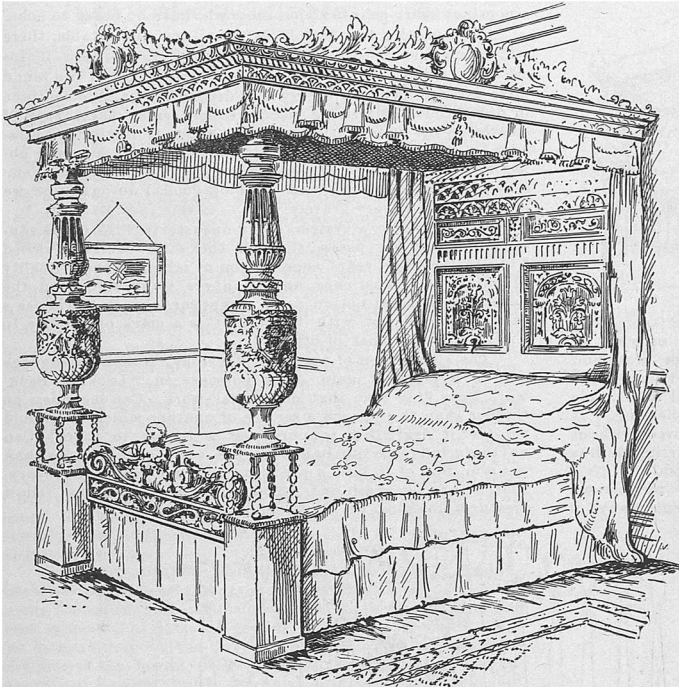


FIG. 2. THE BED OF WARE.

period, and is here introduced to give point to these remarks and to emphasize the fact that what was originally a matter of necessity, in latter years became one of choice, or as a medium of artistic expression.

The germ of the idea became in the time of Queen Bess the great four poster, as big as an ordinary room and about as heavy as a house. A notable example of this sort is the great "Bed of Ware" which possesses historical interest from the mention of it in "Twelfth Night" when Sir Toby Belch says to Sir Andrew Aguecheek, "and as many lies as will lie in the sheet of paper, although the sheet were big enough for the Bed of Ware in England, set 'em down." The dimensions of this bed are, height 7 feet 9 inches; length, 10 feet 9 inches. Another bed, that of Henry VIII at Windsor Castle was eleven feet square. Illustration No. 2, which shows a bed at present in use in England, is a very good example of 16th century work.

On the continent of Europe also, this fashion obtained, and developed into those luxuriant curtained affairs, common in the latter part of the 18th century. Luxury could go no further and while draped beds continued in favor in England and America for many years, dame fashion, and it must be confessed, reasons of a sanitary nature decreed their retirement. But like so many other radical reforms this one lacked permanency, the feminine heart retaining in spite of fashion's dictates a lingering fondness for draperies of some sort.

And now we find the pendulum is swinging back again and a desire shown by persons of culture for canopied beds. The popular expression of the present, however, does not run in the direction of the full tester, but is rather for that known as the half tester, *i. e.*, a bed provided with a canopy at the head-board from which the curtains are suspended.

Illustration No. 3 delineates a simple method of draping. This is the mode most characteristic of the Empire style now so much in favor. The beds of the Napoleon era having been usually placed in the manner here shown, with one side to the wall. As will be seen, the curtain is made in one long strip and is thrown over two projecting poles fastened to the wall. The front swag and jabots should be attached separately, and may be omitted entirely. Sometimes one pole in the centre is

used instead of the two, or a canopy may be employed in the usual manner, from which to suspend the curtains.

Illustration No. 4 shows a festoon design that is much in favor and is suitable for working up in light or heavy weight fabrics. But it should be borne in mind that the soft clinging textiles which fall into graceful curves of their own weight are the most satisfactory, therefore, the advantages of the silks for this purpose, and particularly the lovely China silks and those soft fabrics especially woven for draperies. When it becomes necessary to use a lining, the folds are apt to look clumsy and set. This particular design was gotten up in a cream colored China silk, with designs in red and pale green of well defined forms. The edging consisted of a neat ball fringe of color to conform with prevailing tints. The lining at the back was of a salmon pink tone and reflected warmth to the surroundings.

The beds of brass are the ones most in favor for draping, and such an one is depicted in illustration No. 5, which shows a drapery designed in a manner suitable for carrying into effect in cretonne or china drapery silk. The usual gray coloring of cretonne harmonizes charmingly with the high lights of the burnished brass. When choice is made of a suitable soft color for lining, the result cannot but prove satisfactory. Tapestry paintings are often used in these beds in the manner here indicated. Subjects, such as the well-known "Love Slumbering," and the "Awakening" being much in evidence.

There is a mode of draping much practical by persons who object to the ordinary methods for sanitary reasons. It is not the most satis-

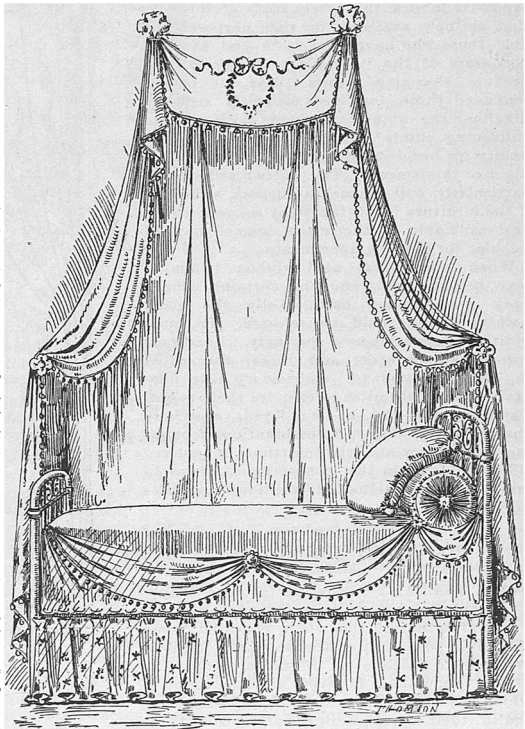


FIG. 3. EMPIRE STYLE OF DRAPING.

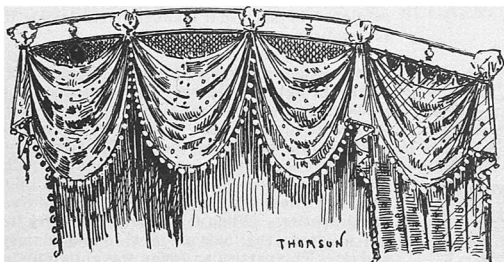


FIG. 4. A FESTOONED CANOPY.

factory as regards appearance, but has the merit of simplicity and inexpensiveness. The frame work consists of two projecting cranes which may be of wood or brass and are arranged so that they may be swung round flat to the wall when desired. They are fastened to the wall and simple and least involved designs prove the most pleasing. It the arrangements admits of the bed being removed without disturbing the drapery. The back is treated by shirring Madras or Cheese cloth on brass rods placed top and bottom.

The variations in methods of treatment are numberless, and it would be impossible here to describe them, many of hay but people of wealth. It will be found, onweve, that the them are expensive and beyond the limits of the pockets of it thus put within the power of those who find it necessary to watch expenditures. to obtain as satisfactory results as their more wealthy neighbors, as far as the design operates to secure this result, and the total cost will depend altogether on the material selected for the work. Artistic effects are not dependent upon expensive fabrics, the lovely stuffs of low cost that are now available for such purposes enable those who have good taste and are the possessors of the "Artistic temperament," to produce charming results. Has one not at command those low cost materials such as silkaline, the ubiquitous cheese cloth and the enlivening chintz? And what can be more dainty for bed drapery than the muslins, either plain or tamboured? The dotted swiss looks particularly well for such a purpose, especially if the furniture be of the light colored woods, such as maple, or the white enamel now so popular for sleeping apartments.

When muslins are used, ribbon trimming may be employed, and the curtains caught back with ribbon bows. Only the pale, dainty colors should be selected, the more positive colors being used sparingly. Handsome spreads are in order, and those who gifted in the direction of embroidery have here excellent opportunities to exercise their talent. Painting may also be employed, especially that on silk or satin. A combination of painting embroidery and the insertion of colored silks and laces in the counterpane, seems to mark theculmination of elaborations in articles of this character.

"LOOKING BACKWARD."

MR. BELLAMY'S book has, far beyond anything else that has appeared, called the attention of the whole educated world that to the possibility of abolishing the frightful evils which desolate an immense proportion of the population in every civilized country, which destroy at once their happiness, their health, their morals, while the presence of these ruined and depraved thousands in our midst, gives

a constant heart-ache to all but those who have no heart to ache.

Some persons fear that if we are all too comfortable, there will be no field for benevolence and self-sacrifice. Now, if this criticism came from the miserable and destitute, if we found these asking that then misery and destitution might continue in order that comfortable people should enjoy the luxury of exercising the virtue of benevolence, then it might be necessary to discuss this difficulty. But while I only hear the objection made by persons, who, leading a comfortable life themselves, find a worthy pleasure in doing good, I do not think we need consider it very gravely.

In Mr. Bellamy's system, every one starts with equal education. Every one passes through the same course of varied work in the three years' conscription of labor, so that equality of cultivation, experience and manners is ensured, and the miserably immoral notion must disappear, the work carries a taint of degradation with it, while it is a mark of nobility to live idly on the work of others.

The elimination of the word "menial" from our language will be a priceless gain. Few passages in "Looking Backward," are finer than that on menial work. Can meanness go further than this, to ask a service of another which we should consider it degrading to ourselves to render to them? Can anything influence our habits of life and thought more than the abolition of so base a practice? We all admit, in theory, that we are one flesh and blood, but why make our fellow creatures do what we would refuse to do?

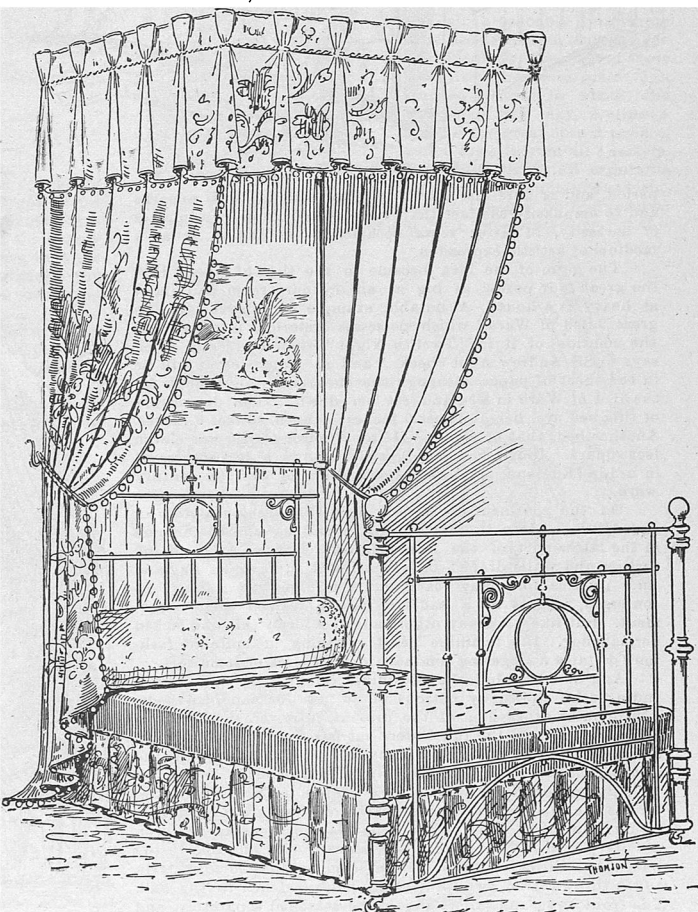


FIG. 4. A DRAPED BRASS BED.